

# EDWIN H. LEMARE

## NEW ORGAN MUSIC

- Op. 79<sup>1</sup>. The Lament, Sketch . . . . .  
Op. 79<sup>2</sup>. Consolation, Sketch . . . . .  
Op. 80. Concertstück (in the form of a  
Polonaise) . . . . .  
Op. 81. Lullaby . . . . .  
Op. 82. Christmas Song . . . . .  
Op. 83<sup>1</sup>. Sunshine, Melody . . . . .  
Op. 83<sup>2</sup>. Moonlight, Intermezzo . . . . .  
Op. 84. Gavotte à la Cour . . . . .  
Op. 85. Bénédiction Nuptiale . . . . .



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—	Salut d'amour, Op. 12	(Lemare, No. 1)	2 0
—	Gavotte	(Lemare, No. 26)	2 0
EVANS, E.	Sunday Morning		1 6
FAULKES, W.	See Separate List		
FAURE, J.	Les Rameaux, Hymne	(Westbrook, No. 9)	1 6
GOLDMARK, C.	Andante from the Rustic Symphony	(Lemare, No. 2)	2 0
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—	Nazareth	(Westbrook, No. 2)	1 6
—	Berceuse (Sérénade) and O Salutaris	(Westbrook, No. 15 a. b.)	1 6
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	2. Chant Triomphal		1 6
	3. Andante Pastorale		1 6
	4. Marche Solennelle		1 6
	5. Berceuse		1 6
	6. Grand Choeur		1 6
	7. Cantilène Dramatique		1 6
	8. Sonata in G minor		2 0
	9. Intermezzo		1 6
	10. Offertoire		1 6
	11. Fantaisie Symphonique		2 0
	12. Symphony in F		2 0
	13. Idylle		1 6
	14. Marche Nuptiale in A flat		1 6
	15. Toccatà		1 6
	16. Overture		1 6
	17. Meditation		1 6

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# GAVOTTE À LA COUR

III Sw. (Soft 8' & 4')

II Gt. (Wald Flöte 8') - III

I Ch. (Soft 8' & 4') - III

Pedal (Soft 16') - III

EDWIN H. LEMARE, Op.84

*Grazioso* ♩ = 108

Manual

Pedal

The musical score is written for a three-manual organ with a pedal. It is in 4/4 time, key of D major (two sharps), and marked 'Grazioso' with a tempo of 108 beats per minute. The score consists of four systems of music. The first system is labeled 'Manual' and 'Pedal'. The second system is labeled 'Manual'. The third system is labeled 'Manual'. The fourth system is labeled 'Manual'. The score features various musical notations including treble and bass staves, clefs, key signatures, time signatures, and various musical symbols such as notes, rests, and ornaments. The first system includes a 'p' (piano) dynamic marking. The second system includes a 'Grazioso' tempo marking and a tempo of 108. The third system includes a 'Grazioso' tempo marking and a tempo of 108. The fourth system includes a 'Grazioso' tempo marking and a tempo of 108. The score is published by B. Schott's Söhne in Mainz, 1911.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music consists of several measures with various note values and rests.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music includes dynamic markings: *p* (piano) and *I (add Trem.)*. The system is divided into three measures, with the third measure containing a tremolo effect.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (Bb and Eb). The music includes dynamic markings: *f* (forte) and *pp* (pianissimo). The system is divided into four measures, with the fourth measure containing a soft effect.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is two flats (Bb and Eb). The music includes dynamic markings: *f* (forte) and *pp* (pianissimo). The system is divided into four measures, with the fourth measure containing a soft effect.



First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is three flats (B-flat, E-flat, A-flat). The music includes a melodic line in the treble and a bass line. A crescendo marking (*cresc.*) is present in the third measure. Roman numerals III and II are indicated above the staff.



Second system of musical notation, continuing the piece. It includes a mezzo-forte marking (*mf*) and a piano marking (*p*). A dynamic change is noted as (16' in) *p*. The system concludes with a pianissimo marking (*pp*). Roman numerals II and III are visible above the staff.



Third system of musical notation, showing a continuation of the melodic and bass lines. The key signature remains three flats. The system ends with a double bar line and a key signature change to three sharps (F-sharp, C-sharp, G-sharp).



Fourth system of musical notation, featuring a piano marking (*p*). The key signature is now three sharps. The system concludes with a double bar line.









# Pieces for the Organ

composed  
by

## WILLIAM FAULKES

(Organist of S. Margaret's Church, Anfield, Liverpool.)

- No.
1. Fantasia in E flat . . . . .
  2. Menuetto in G minor . . . . .
  3. Andante Pastorale in A . . . . .
  4. Wedding Chorus . . . . .
  5. Rêverie . . . . .
  6. Offertoire in B minor . . . . .
  7. Allegretto cantabile . . . . .
  8. Marche Pontificale . . . . .
  9. Legend and Finale . . . . .
  10. Offertoire in G . . . . .
  11. Postlude in G . . . . .
  12. Mélodie in A flat . . . . .
  13. Concert Fugue in E flat . . . . .
  14. Communion in F . . . . .
  15. Processional March in F . . . . .
  16. Sonata in D minor . . . . .
  17. Offertoire in F . . . . .
  18. Marche Religieuse in B minor . . . . .
  19. Élévation in B minor . . . . .
  20. Pastorale in E . . . . .
  21. Toccata in D minor . . . . .
  22. Cantilène in A . . . . .

- No.
23. Offertoire in E minor . . . . .
  24. Communion in G . . . . .
  25. Andante affettuoso in B flat . . . . .
  26. Élégie in F minor . . . . .
  27. Scherzo in A . . . . .
  28. Méditation in E flat . . . . .
  29. Grand Chœur in D . . . . .
  30. March in C . . . . .
  31. Cantilène Pastorale in A minor . . . . .
  32. Caprice in B flat . . . . .
  33. Marriage Benediction in D flat . . . . .
  34. Romance in D . . . . .
  35. Offertoire in C minor . . . . .
  36. Theme (varied) in G major . . . . .
  37. Rhapsodie in G minor . . . . .
  38. Prelude and Fugue in D minor . . . . .
  39. Overture in F . . . . .
  40. Berceuse in G . . . . .
  41. Barcarolle in G . . . . .
  42. Nuptial Postlude in F . . . . .
  43. Gavotte and Musette . . . . .
  44. Meditation in D . . . . .

- No.
45. Pedal Etude in E flat . . . . .
  46. Intermezzo in C . . . . .
  47. Sombre March in C minor . . . . .
  48. Serenata in C . . . . .
  49. Prelude and Fugue in G min . . . . .
  50. Finale Concertante in F . . . . .
  51. Nocturne in F . . . . .
  52. Barcarolle in E minor . . . . .
  53. Minuet and Trio in D minor . . . . .
  54. Meditation in A . . . . .
  55. Fugal Fantasy in B flat . . . . .
  56. Romance, Op. 1 *E. Elgar*, . . . . .
  57. Spring Song in D . . . . .
  58. Carillon . . . . .
  59. Wiegenlied (*H. Kjerulf*) . . . . .
  60. Prelude in B flat (*Chopin*) . . . . .
  61. Canzonet (*W. Taubert*) . . . . .
  62. 1<sup>st</sup> Nocturne (*Chopin*) . . . . .
  63. On wings of Music (*Mendelssohn*) . . . . .
  64. 2<sup>d</sup> Nocturne (*Chopin*) . . . . .
  65. Mélodie in F Op. 3 (*Rubinstein*) . . . . .
  66. Grand Chœur Op. 136 No. 1 . . . . .
  67. Chanson Op. 136 No. 2 . . . . .

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RUBINSTEIN, A.	Rêve Angélique (Lemare, No. 9)		2 0

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9. RUBINSTEIN, A. Rêve Angélique . . . . .	2 0	35. GOLDMARK, C. Sakuntala, Overture . . . . .	3 0
10. WAGNER, R. Siegfried-Idyll . . . . .	3 0	36. ROSSINI, G. Stabat mater: Cujus animam . . . . .	2 0
11. — Siegfried, Woodland Murmurs . . . . .	3 0	37. — Stabat mater: Quis est homo . . . . .	2 0
12. — Parsifal, Prelude. Act I . . . . .	2 0		
13. — do. do. Act III . . . . .	1 6		
14. — do. Good Friday Music . . . . .	2 0		
15. — The Mastersingers, Overture . . . . .	3 0		
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23. — Tannhäuser, Overture . . . . .	3 0		
24. — do. Elizabeth's Prayer . . . . .	1 6		
25. — do. Evening Star . . . . .	1 6		
26. ELGAR, E. Gavotte . . . . .	2 0		

### J. S. Bach

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